

F36
12:M73
c.2

N.C. DOCUMENTS
CLEARINGHOUSE

JUL 17 2013

DEPT. OF
CULTURAL
HERITAGE

J O A N

M O M E N T



Digitized by the Internet Archive
in 2015

<https://archive.org/details/joanmomentwakefo00mome>

JOAN MOMENT

Wake Forest University
Southeastern Center for Contemporary Art
North Carolina School of the Arts

Artist-in-residence Program

Sponsored by The Rockefeller Foundation

2 March—15 April 1984

Southeastern Center for Contemporary Art
Winston-Salem, North Carolina

Catalog compiled by Vicki Kopf
Catalog design by Lee Hansley
Photography by Ken Showell
Printing by Wooten Printing Company, Inc.

Copyright 1984

Library of Congress Catalog Number: 84-50282

The Southeastern Center for Contemporary Art

750 Marguerite Drive

Winston-Salem, North Carolina 27106

Foreword

This catalogue and exhibition of Joan Moment's work represent the culmination of a unique artist-in-residence program shared by Wake Forest University, the Southeastern Center for Contemporary Art and the North Carolina School of the Arts.

We are indebted to Mr. Howard Klein, deputy director of Arts and Humanities at the Rockefeller Foundation, for his support and belief in this exceptional program over the last six years. We are grateful to the Rockefeller Foundation for making it possible. The benefits to the many artists who have come to Winston-Salem—and to the wide and diverse audience that has interacted with the artists—will be felt for many years to come.

On the last page of this catalogue is a complete list of all artists-in-residence and visiting artists who participated in the Rockefeller-funded program.

Laura Carpenter
A.I.R. Program Coordinator

Rawness, crudity balanced by sensuality

Metaphors, symbols, signs—the search for visual equivalents for experience links all artists, despite their differences, in a common pursuit. In developing hers, Joan Moment has often looked for sustenance outside the realm of modern art alone. Throughout fifteen years of evolving imagery of personal significance, Moment has found inspiration in the legacy of non-Western cultures and earlier centuries, her experience of which is incorporated into paintings that bear only traces of their sources.

Scanning the interior of Moment's New York studio and of the house in California where she lived for many years, the eye pauses at beaded leather objects from Africa, colorful ethnic textiles, a book or two on Australian aboriginal art and others on American folk art. The artist's fragmentary conversations with herself in her notebooks mention the allure of New Guinea funerary art, American Indian petroglyphs and medieval manuscripts. Metamorphosed through Moment's process of thinking and painting, this geographically and temporally broad array of sources has emerged over the years in works with decorative or geometric patterning, saturated colors, mirror-image symmetry and strongly iconic forms that, recognizable or not, transcend their specific origins.

In these and other aspects, Moment's painting has taken many turns, while adhering to its individual

identity, and the works in this exhibition represent her most recent shift in direction. The meticulous patterning that frequently prevailed in the landscapes of the mid-1970s through the more nonreferential work of the past few years is now manifested as checkerboards or circles defining isolated areas or forms. The bold colors have been softened by greater attention to value. The deeper space results in part from a more ambiguous relationship of figure to ground, in part from a looser, more layered handling of paint. The mirror-image symmetry that once organized the compositions has relaxed to allow a refreshing sense of nonhierarchical order, or disorder. Relinquishing her hold on something previously grasped tightly, Moment releases an expressiveness that indicates an increased involvement with the feel and touch of paint.

Many of these changes begin to take place in the paintings that immediately precede the most current works in this exhibition. Two in particular, "Nighttime Summit" and "Gyrations of the Nymph," mark this noticeable transition. While covering a short period of time in her career, this bridge spans considerable distance. The more recent the work, the fewer images expand to fill the surface, the more oblique their sources and references. This reduction is accompanied—in fact, makes possible—an energetic painterliness that refuses to let the images remain static.

Yet for having emerged from within this elusive context, Moment's images are no less intricate in meaning, as if the seeming reduction in surface complexity has amplified the potential interpretations. The columns, which first appeared in Moment's 1981 paintings, reach across several centuries to bring together elements of medieval manuscripts and associations with the nineteenth century architecture of her relatively new home, New York. Poised against these symbols of civilization, these fragments asserting the presence of the productive rational mind, are the circles and ellipses that for Moment have served as "images of desire" heated by boldly linear depiction and pure colors. Freed of gravity, the ellipses within ellipses assume the identity of planets, galactic configurations and vortices expanding and contracting in the nebulous space of the paper or canvas. Implied in the interaction of verticality and roundness is the relationship between male and female. Distilled into their essences, Moment's forms become archetypes of human knowledge and experience, imbuing the work with a spirituality that is not conventionally religious but recognizes that magic is to be found residing beyond mere appearance.

Reaching into the past as she expresses the present, Moment sees herself as developing her own iconography, not replicating a primitive one.

But the challenge that confronts a painter of her background and sophistication is how to give substance to these signs and symbols without actually painting primitively. Esthetic atavism, in spite of its brief recent fashion, is not a viable or believable trait in an artist with an MFA and a studio in Soho. For Moment, however, naive and primitive art has a role not only in developing imagery, but also in determining her attitude and relationship to artmaking. Moment's cultural investigations have lead her to discovering the magic of transforming raw materials, the ritualistic process of giving form to paint and the desirability of painting artlessly while not denying the time and environment in which she lives. Magic, ritual, artlessness: "If I could have my way," she once wrote, "I would like to be a naive abstract painter."

Those terms are less contradictory than they may initially sound, for despite disparate artistic intentions and levels of awareness between the two, the abstract painter shares with the naive artist a reliance on intuition, on allowing spontaneous invention to detour predetermined acts of will. Making contact with this primal impetus for creativity, Moment shuns technical finesse in favor of awkwardness and crudity. Like many artists whose work matured during the 1970s, Moment gravitated toward materials for their potential to express her ideas rather than according to the

formalist dictates of what painting and sculpture should be. Uncomfortable with the edge imposed by the stretcher bar and with the inherent texture of canvas, Moment frequently constructs her painting surfaces not only in response to content, but to maintain a tension between painting as surface and painting as object. Rubber, condoms, neoprene, fashioned into repetitive forms—the nontraditional materials and attitudes suggesting the sculpture of Eva Hesse—were among the materials in Moment's first body of post-graduate school work. As texture of paint and symbolism of color became increasingly important, she turned to unstretched cheesecloth backed with muslin as a surface to receive gesso and latex enamel. Even the stretched canvases in this exhibition have been overlaid with cheesecloth to impart a rough texture and to give the edges a fragile irregularity. In these works and in the single and multipart paintings on paper, there is an ongoing conversation between opposites—between areas that look old and others that look new, between organic and geometric, between dry and oily, between light and dark, between nuance and audacity.

Yet the rawness and crudity are balanced by an equal measure of sensuality. This intentionally ironic combination appears variously in the work of Philip Guston, Alfred Jensen, Bill Jensen and Elizabeth Murray, artists with whom Moment feels intellectual

and emotional correspondence. That sensuality, previously embodied in Moment's precise definition of form and choice of color, is now expressed primarily in her fluid manipulations of paint. Her iconic forms seem to emerge from this surface rather than to be placed on it. Although the images carry some of the flatness long characteristic of Moment's vision, these new works are among her most spatially ambiguous. Beyond technique, however, Moment's layering and scumbling are traces of the exploration and discovery important to her process of working.

In revealing that process, Moment slows down the way her paintings are perceived. Her works have always had power in their expressive directness. No less powerful, these new paintings seem to allow a greater openness of meaning, an openness that rewards over time and with understanding.

Judith Dunham

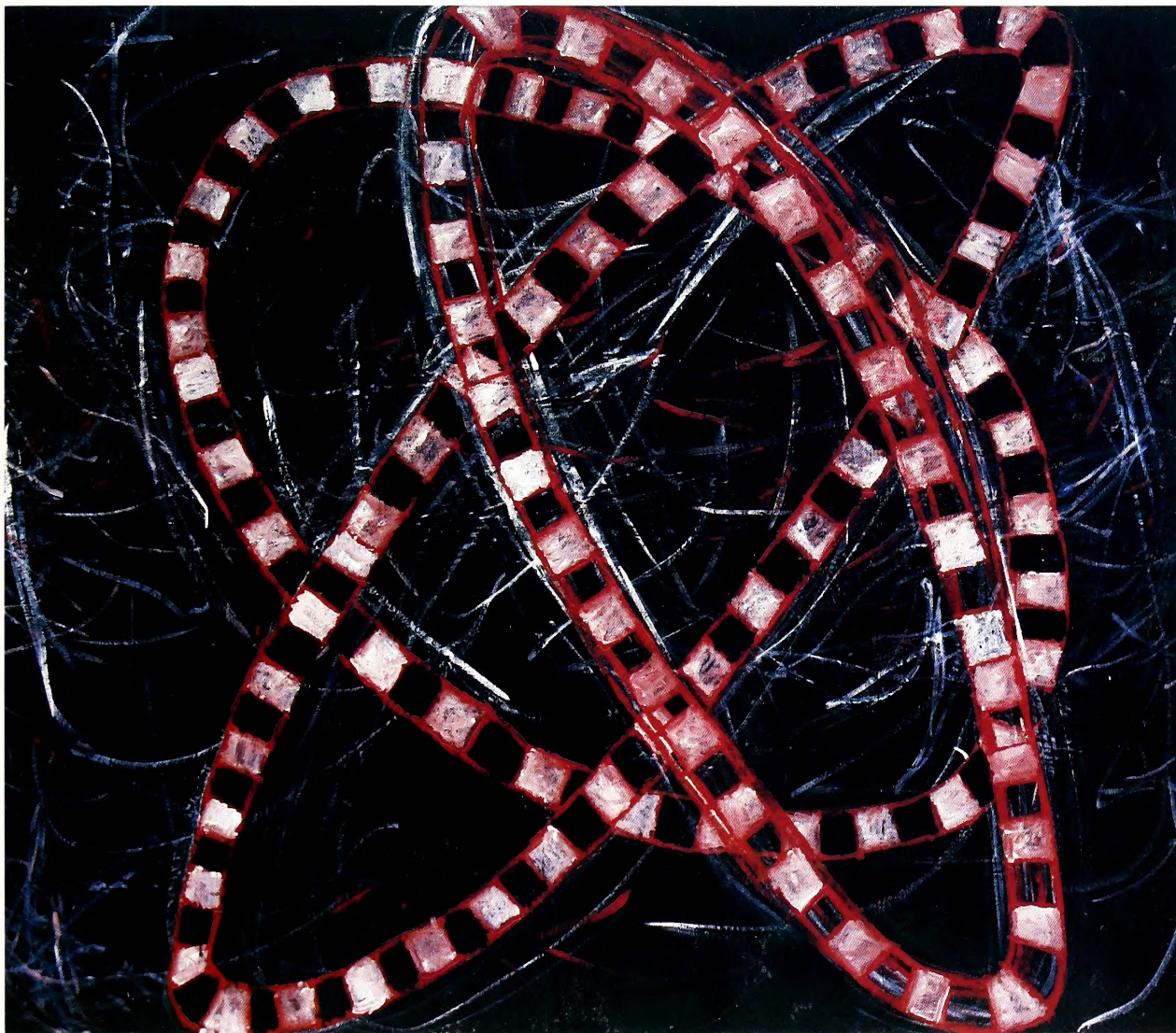
Judith Dunham is a writer and critic who has received two NEA Critics Fellowships. Currently she is associate director of the World Print Council in San Francisco.



LUMINARY SURROUNDED BY AWKWARDNESS, 1983



GALAXIES: PART I, 1984



PERTAINING TO THE PLANETS AND RAW NERVE ENDINGS, 1983



UNIVERSE, 1983

From Joan Moment's Notebook

October 1983—January 1984

I am not interested in painterly finesse. I want to paint the image crudely and for that crudity to be authentic. I would like to make the images appear as if they had just been born, emerging out of mud.

. . .abstract icons, archetypal

. . .checkered patterns in European churches, Etruscan tombs, Irish medieval manuscripts, African Nubian mud dwellings.

I would like to make an image that by its very nature, in terms of form and substance, bears an intensity and a life of its own which although foreign to the viewer is strangely recognizable and undeniably spiritual. And I would like this image to be so strong that it enters the heart and the soul.

The red is like blood, raw flesh—alive, not dead, but with all the nerve endings exposed. (referring to "Pertaining to the Planets and Raw Nerve Endings")

. . .It is embarrassing for me to admit that what I am after is an image of the soul.

. . .The work is about the primitive world and the classical world.

DESIRE—the concentric circle was originally a symbol for longing and desire. It became a pond, a snowflake, the sun, a jewel, a planet, a soul, the universe.

. . .the paintings are subliminally sexual, but that is not their primary purpose. I think there is a profound relationship between the spiritual and the physical.

Favorite Unused Titles:

Unexplored Regions

Eternal Entity

A Terrible Desire to Weep (crucifixion painting)

Foreign Elements

Human Suffering In Outer Space

I would like my paintings to be soothing, nourishing, even healing as you live with them. I don't know if I have made any work like that. My work always seems to blast and confront rather than soothe and heal. Perhaps it could be like a big bandage.

I think of painting as something like making magic—magic because what is made should transcend human experience and move into the realm of the spirit, that which is beyond explanation—Painting that should delight the eye in such a manner that one's confrontation with the painting serves to illuminate the soul.

Joan Moment

1/23/84



Joan Moment

Born:

Sellersville, Pennsylvania, 1938

Education:

University of Connecticut, B.S., 1960

University of Colorado, M.F.A., 1970

Teaching Experience:

University of Colorado, Boulder, 1969—1970

California State University, Sacramento,
1970—present

Solo Exhibitions:

Candy Store Gallery, Folsom, California, 1973

Wenger Gallery, San Francisco, 1974

Whitney Museum of American Art, New York,
1974

Wenger Gallery, La Jolla, California, 1975

Jennifer Pauls Gallery, Sacramento, 1975, 1978

William Sawyer Gallery, San Francisco, 1976

Washington State University, Pullman, 1976

James Manolides Gallery, Seattle, 1976

University of Montana, Missoula, 1977

Diablo Valley College, Pleasant Hill, California,
1978

Galerie Simonne Stern, New Orleans, 1979

Open Ring Gallery, Sacramento, 1979

Lester Gallery, Inverness, 1980

Crocker Art Museum, Sacramento, 1981

Quay Gallery, San Francisco, 1982

Wenger Gallery, La Jolla, California, 1982

Chan Elliot Gallery, Sacramento, 1983

Quay Gallery, San Francisco, 1984

Selected Group Exhibitions:

"California Artists Drawing Show", San Francisco Art Institute, 1970

"The Sacramento Valley", San Francisco Art Institute, 1972

"Sacramento Sampler I", Crocker Art Museum, Sacramento, and Oakland Museum, 1972

"1973 Biennial Exhibition: Contemporary American Art", Whitney Museum of American Art, New York

"Paintings on A Grand Scale", Rubiner Gallery, Detroit, 1976

Webb and Parsons, Bedford Village, New York, 1976

"Flamingoes and Palm Trees", Open Ring Gallery, Sacramento, 1976

Galerie Simonne Stern, New Orleans, 1977, 1978, 1979—1980

"Touching All Things: 35 Bay Area Women Artists", Walnut Creek Civic Arts Gallery, Walnut Creek, 1977

Artist's Contemporary Gallery, Sacramento, 1972—1978

Portland Center of Visual Arts, Portland, Oregon, 1977

"Crocker Kingsley", Crocker Art Museum, 1978

"The Animal Show", Los Angeles Contemporary Exhibitions, Los Angeles, 1979

"Animals: Celebrations and Communion; A Survey of American and Canadian Artists", Sonoma State University, Rohnert Park, California, 1979

"The Santa Show", Crocker Art Museum, (guest curator Dolf Goetelli), Sacramento, 1978

"Humor in Northern California: A Multi-Media Exhibition", Palo Alto Cultural Center, 1979

"Drawings by Painters", Long Beach Museum of Art, (guest curator, Richard Armstrong), Long Beach, California, 1982

"Sacramento State: Early 1970's", Joseph Chowning Gallery, San Francisco, 1982

"California Connections", (curated by John Fitzgibbon), Laguna Beach Museum, Long Beach, California

Chan Elliot Gallery, Sacramento, 1983

Quay Gallery, San Francisco, 1983

"Drawings by Painters", (curated by Richard Armstrong), catalog, Oakland Museum, Oakland, California, 1983

San Francisco Arts Commission Gallery, (curated by Phil Linhares and Michael Bell), catalog, San Francisco, 1983

"ACG: Twenty-five Years of the Artist's Contemporary Gallery", Crocker Art Museum, Sacramento, 1983

Publications:

Frankenstein, Alfred, "Sacramento Valley", **Art Week**, April 1972

Albright, Thomas, "Moment's Paintings", **San Francisco**, January 1974

"Joan Moment", **Art Week**, January 1974

Tucker, Marcia, "Joan Moment", catalog, Whitney Museum of American Art, 1974

Martin, Fred, "San Francisco Letter", **Art International**, Summer 1976

Grossbardt, Andrew (ed.), "Joan Moment: Paintings", **The Chariton Review**, Vol. 2, No. 1, Northeast Missouri State University, Spring 1976

Frankenstein, Alfred, "Elegant Primitive Paintings", **San Francisco Chronicle**, February 1976

"Joan Moment", **Art Week**, February 1976

Who's Who in American Art, Jaques Cattel Press, 1978

Weigl, Bruce (ed.), **Quarterly West**, No. 8, Winter 1978—1979

Goetelli, Dolf, "The Santa Show", catalog, Crocker Art Museum, Sacramento, 1978

Rosenthal, Adrienne, "The Animal Kingdom", **Art Week**, Vol. 10, No. 4, July 1979

Dalkey, Victoria, "Moment in Transition", **Art Week**, November 1979

Terwoman, Beverly, "Two Artists and the Potent Hit", **Art Week**, April 5, 1980

Clisby, Roger, "Joan Moment", Crocker Art Museum, catalog, 1981

Armstrong, Richard, "Drawings by Painters", Long Beach Museum, catalog, 1982

Fitzgibbon, John, "California Connections", Laguna Beach Museum, catalog, 1982

Marechal-Workman, Andree, "Effervescent Constancy", **Art Week**, March 1982

Kelley, Jeff, "Structures and Patterns", **Art Week**, May 7, 1983

Public Collections:

Crocker Art Museum, Sacramento, California

Allen Memorial Art Museum, Oberlin College, Oberlin, Ohio

New York State Development Corporation, New York City

Security Pacific National Bank, Huntington Beach, California

Blue Cross of Southern California, Los Angeles
Oakland Museum, Oakland, California

Selected Private Collections:

Marcia Tucker

Roger Clisby

John Fitzgibbon

James Manolides

Phillip Fuselier

Maculloch Irving

Mr. and Mrs. Phillip Isenberg

Anna Gardener

Roland Peterson

Ruth Rippon

Dr. and Mrs. William R. Vetter

Frances Brady

Mr. and Mrs. William Rees

Mrs. Marjorie C. Burgess

Gustava and Mark Leland

Louise and Claude Rosenberg

Roger Thibault

Rosemarie Press

Richard Lowry

James J. Burke

Joan Moment is represented by the Quay Gallery
San Francisco

Catalog of the Exhibition

1. LUMINARY SURROUNDED BY
AWKWARDNESS, 1983
Acrylic, Canvas and Cheesecloth
24" x 30"
2. UNIVERSE, 1983
Acrylic, Canvas and Cheesecloth
14" x 18"
3. HEAVENLY BODY SURROUNDED BY
NOTABLES, 1983
Acrylic, Latex Enamel, Gauze and Canvas
72" x 84"
4. PERTAINING TO THE PLANETS AND
RAW NERVE ENDINGS, 1983
Acrylic, Latex Enamel, Gauze and Canvas
72" x 84"
5. NIGHTTIME SUMMIT, 1983
Acrylic, Latex Enamel and Cheesecloth
backed with Muslin
79" x 86"
6. TARGET, 1983
Acrylic on Paper
28" x 17"
7. DIPTYCH: LONGING FOR A COLUMN, 1983
Acrylic on Paper
23" x 58"
8. GALAXIES: BLACK AND WHITE AND COLOR,
1983
Acrylic on Paper
23" x 58"
9. UNIVERSE SERIES: QUARTET, 1983
Acrylic on Paper
62" x 17"
10. COLUMNS IN THE UNIVERSE, 1983
Acrylic on Paper
14" x 17"
11. ARCHETYPAL TRIO, 1983
Acrylic on Paper
46" x 17"
12. UNIVERSE, 1983
Acrylic on Paper
14" x 17"
13. PLANET IN BLACK AND WHITE, 1983
Acrylic on Paper
14" x 17"
14. GALAXIES: PART I, 1984
Acrylic, Latex Enamel, Cheesecloth and Canvas
48" x 60"
15. UNTITLED, 1984
Acrylic, Latex Enamel, Cheesecloth and Canvas
48" x 60"
16. UNTITLED, 1984
Acrylic on Canvas and Cheesecloth
24" x 30"

Wake Forest University • Southeastern Center for Contemporary Art • North Carolina School of the Arts

Artist-in-Residence Program

Artists-in-residence

Deborah Butterfield
Cynthia Carlson
Jane Couch
Oliver Jackson
Richard Johnson
Robert Maki
Irving Marcus
Edward Mayer
Joan Moment
Beverly Pepper
Theodora Skipitares
Wayne Thiebaud
William Wegman
Karl Wirsum

Visiting Artists

**Wake Forest
University**

Terry Allen
Kimberly Arp
Patricia Benson
Margaret Burchenal
Richard C.
Susan Canning
Miles Carpenter
Gary Charpentier
John Cohen
Don Cole
Papo Colo
Tom Crow
Susan Dallas-Swann
Tony Deblesi
Liz Dworkin
Perky Edgerton
Sam Edgerton
Ellen Elisofon
Rafael Ferrer
Howard Finster
Angela Freemont
Barbara Gary
R.E. Gasowshi

John Genkin
Linnea Glatt
Doug Hall
Nancy Hoyt
Perry Huberman
Douglas Huebler
Jeanette Ingberman
Martin Johnson
Larry Kardish
David Kiacz
Ann Kunstan
Cheryl Lammel
Doris Leeper
Robin Lehrer
Michael Lucero
Steve Mansbach
Peter Mark
Evan Maurer
Greg Metz
Clarence Morgan
J.J. Murphy
Gladys Nilsson
Jim Nutt
Danny O'Dowdy
Frank Owen
Tom Palazzolo
Steve Pavlovic
Irene Pijoan
Peter Plagens
Richard Pousette-Dart
Joseph Raffael
Barbara Riley
Ben Schonzeit
Alan Siegel
Joan Snyder
Art Spiegelman
Treva Spontaine
Jim Sullivan
James Surls
Michael Swier
Norman Tuck
Sherry Ugruhart
Roger Vail

Michael Wallin
Dalton Waroney
Brian Wells
Philip Wofford
Judith Wolin
Daisy Youngblood

**Southeastern Center
for Contemporary Art**

Edward Albee
Wayne Amedee
Thomas Armstrong
Maria Artemis
Dore Ashton
McDonald Bane
George Brett
Curtis Brown
Jack Burnham
Richard C.
David Carpenter
Elliott Carter
Clara Couch
Muriel Ehrman-Mandel
Valerie Eickmeier
Thomas Fernow
Lynn Fitzgerald
Ke Francis
Kenneth Frazelle
Henry Geldzahler
Scott Gilliam
Tricia Guild
Victoria Hendricks
Max Howard
Andrew Hoyem
Kim Irwin
Norman Kent Johnson
Judy Jones
Ivan Karp
Ed Lambert
Elizabeth Lide
Sue Davidson Lowe
Barbara MacCallum
Shirley McConahay

James R. Mellow
James Monaco
Johanna Morrison
Malcolm Morrison
Bill Moss
George Nelson
Alex Norwood
Chester Old
Ursula Oppens
Michael Parent
Sharon Parker
Otto Piene
Ron Propst
Harry Rand
Hamish Sandison
Bennett Schiff
Rolf Schulte
Carol Sedestrom
Jane Seville
Fred Sherry
Athelstan Spilhaus
Sally Spring
Hollis Stauber
Bill Stevens
Carolyn Stevens
Martha Stewart
Donald Thalacker
Terry Weldon
Jonathan Williams
Chris Yarrowborough

**North Carolina School
of the Arts**

Cecile Abish
Laurie Anderson
Anna Banana
McDonald Bane
Wayne Brown
Pam Chapkin
Collete
Gregory Coniff
Susan Dallas
Jamie Davis

Elise Elisofen
Ilerion Estes
Howard Finster
Audrey Flack
Sonny Gobble
Spalding Gray
Heinrich Hagemann
Harmony Hammond
Chris Harris
Gerald Horn
Robert Huot
Ellen Kochansky
Robert Kopf
Joyce Kozloff
Susan Mogul
Linda Montano
Arbert Munzer
J.J. Murphy
Leon Nichols
Jim Nutt
Tom Palazzola
Philip Pearlstein
Kris Phillips
Marcia Plevin
Garry Rich
Amy Salganik
Miriam Schapiro
Ben Schonzeit
Sandy Skoglund
Stan Snyder
Valery Taylor
Anita Thacher
Mary Ann Unger
Jeff Way
Richard Zakin
Elyn Zimmerman

STATE LIBRARY OF NORTH CAROLINA



3 3091 00779 5842

J O A N

M O M E N T